

Presentation of the Morphological System of Classical Dance in Domestic and Foreign Textbooks

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Abstract. The relevance of the research is determined by the increasing intercultural integration in the field of choreographic education and the need for a critical reassessment of national methodological schools in the context of world pedagogical experience. Classical dance, as one of the most refined and technically complex forms of choreographic art, imposes high requirements on teachers and students of creative educational institutions and rehearsal classes in theatres. The findings reveal the necessity to possess knowledge of the history and technique of this dance, the ability to perform movements and their combinations as a single harmonious system, as well as a deep understanding of the basic components and structures they are formed. The morphology of dance considers dance elements as independent units, creating complex forms that develop into a holistic artistic work.

The authors provide the research to study the structural and functional elements of the morphology of classical dance and to conduct a comparative analysis of methodological approaches to teaching presented in textbooks from various countries. Therefor to achieve this goal, comparative analysis and content analysis were used: the former allowed covering various structural elements of the morphology of classical dance, as well as approaches to teaching and techniques presented in textbooks; the latter was applied for the systematic study of the textbooks content. The current study provided identification of the classical dance main elements – positions, steps, turns, jumps – and their interrelation with the general choreographic concept characteristic of various schools. In conclusion, the author points out that a comparative analysis of foreign textbooks with Russian ones opens up the possibility of familiarisation with alternative methods and practices used in the educational systems of different countries.

Keywords: classical dance, morphology of dance elements, movement system, performance technique, dance pedagogy, domestic textbooks, foreign textbooks, comparative and content analysis.

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Изложение морфологической системы классического танца в отечественных и зарубежных учебниках

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Резюме. Актуальность исследования обусловлена усилением межкультурной интеграции в сфере хореографического образования и необходимостью критического переосмысления национальных методических школ в контексте мирового педагогического опыта. Классический танец, как одна из самых утонченных и технически сложных форм хореографического искусства, предъявляет высокие требования к преподавателям и студентам, не только творческих образовательных учреждений, но и репетиционным классам в театрах. При этом необходимым оказывается не только знание истории и техники этого танца, умение грамотного исполнения движений и их сочетаний как единой гармоничной системы, но и глубокого понимания базовых компонентов и структур, из которых он формируется. Морфология танца рассматривает танцевальные элементы как самостоятельные единицы, которые в совокупности создают сложные формы, складывающиеся в целостное художественное произведение.

Целью исследования является изучение структурных и функциональных элементов морфологии классического танца, а также проведение сравнительного анализа методических подходов к обучению, представленных в учебных пособиях различных стран. Для достижения поставленной цели использовались сравнительный анализ и контент-анализ: первый позволил охватить различные структурные элементы морфологии классического танца, а также подходы к обучению и техники, представленные в учебниках, второй применялся для систематического изучения содержания учебных пособий. Проведенное исследование позволило выделить и проанализировать основные элементы классического танца – позиции, шаги, повороты, прыжки – и их взаимосвязь с общей хореографической концепцией, характерной для различных школ. В заключение автор отмечает, что сравнительный анализ зарубежных учебных пособий с российскими учебниками открывает возможность ознакомления с альтернативными методиками и практиками, применяемыми в образовательных системах разных стран.

Ключевые слова: классический танец, морфология танцевальных элементов, система движений, техника исполнения, педагогика танца, отечественные учебники, зарубежные пособия, сравнительный и контент-анализ.

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Introduction

The term "classical dance" became widespread in Russia in the... [Note: the original text is cut off here; the translation continues from the available fragment]. "serious", "noble", and "academic". As the ballet theorist L.D. Blok notes in her work "Classical Dance: History and Modernity", "classical dance represents a system of artistic thinking that transforms the expressiveness of natural human movements at various stages of cultural development. These movements in classical dance are not reproduced in their empirical form, but are abstracted and acquire a formula" (Blok, 1987, 25).

The study of the morphology of classical dance plays a key role in... [Note: the original text is cut off here]. 2023, 85). As the scholars A.M. Aylamazyan and E.I. Tashkeeva focus, "depending on how jointly distributed activity is structured in the course of education, therapy, or aesthetic upbringing, a particular image of a person is constituted" (Aylamazyan, Tashkeeva, 2024, 60).

Moreover, the study of the morphology of classical dance contributes to the development of critical thinking and analytical abilities of students. Working with various educational materials and methodological manuals, they learn to compare different approaches to teaching and evaluate their effectiveness. The acquired skills of analysis and systems thinking will be useful in the field of dance and in other spheres of activity (Giannoulakis et al., 2018, 640). Sarah Pini, in her study of cognitive strategies of stage behaviour, verifies the idea that the phenomenon of presence in dance is not a static quality, but represents a dynamic

process that unfolds in a specific spatio-temporal context and depends on the interaction of all participants in the dance-theatrical action: "presence is to be understood as a process, as a perceptual, cognitive, and cultural phenomenon that is context dependent" (Pini, 2023, 8).

Morphology of Classical Dance as a Tool for Intercultural Interaction

In the context of increasing globalisation and intensification of cultural exchange, the study of the morphology of classical dance acquires particular relevance as a tool for integrating domestic traditions into the international context. A comparative analysis of Russian and foreign teaching methods contributes to identifying the strengths and weaknesses of each of them, thus positively affecting the improvement of the quality of educational programmes in the field of classical dance in Russia. In this context, the role of the teacher-mentor, acting as a facilitator to help students navigate the flow of information, acquires particular significance. The researchers I.A. Korsakova and M.M. Sadritdinova explain that "the teacher-facilitator must monitor the 'purity' (reliability, credibility, coherence) of incoming information and help students in selecting and ranking information, as well as in the adequate interpretation of the collected data (hermeneutics). This will help counteract the so-called 'information noise', avoid 'information fatigue' and disorientation in the vast information space" (Korsakova & Sadritdinova, 2025, 18). As the researchers of Russian musical culture M.A. Antonova, V.O. Malashchenko, A.V. Vyaznikov, and I.Yu. Malashchenko emphasise a deep ethical meaning behind external technical perfection: "Russian music knows no pure

hedonism or abstract play of forms. Even in the virtuoso compositions of S.V. Rachmaninov or A.K. Lyadov, there sounds a touch of inconsolability, and in the best examples – compassion for the 'little man', for the suffering, for the humiliated and insulted" (Antonova et al., 2026, 58). As the researcher in the field of music pedagogy M.D. Kornoukhov observes, "the level and quality of integration in the dichotomy 'music education – national culture' is precisely what gives any state a world educational status" (Kornoukhov, 2024, 3). This criterion is fully applicable to the sphere of choreographic education, where the comparison of methodological principles of different countries also acts as the most important condition for strengthening the positions of the national dance school on the world stage.

Methodological Approaches to the Study of Textbooks on Classical Dance

The following main methodological approaches were used in the work: comparative analysis and content analysis. Comparative analysis looks into a comparison of domestic and foreign textbooks on classical dance and thus makes it possible to identify both similarities and differences in content, structure, and methods of presenting material. Within the framework of comparative analysis, various elements of the morphology of classical dance will be covered, as well as approaches to teaching and techniques presented in textbooks. Content analysis provides an additional method for the systematic study of the content of textbooks. "Labanotation helped illuminate similarities and distinctions between the presentational and the

participatory versions, as well as clearly define standard contemporary, participatory variations and their relationship to related documented dances" (Brodie et al., 2020, 3).

Classical dance is the foundation of the entire choreographic system. It allows to comprehend the subtleties of ballet art, to feel the harmony of movements and music. Despite the fact that contemporary dance styles are very popular, it is important to understand that all new things originate from the dances of past centuries (Qiu, 2019, 15). Classical dance has absorbed the most elegant movements from folk and everyday dances of several centuries, perfecting the positions of arms and legs, the position of the head and body. The use of French terminology to designate movements in classical dance facilitates mutual understanding among dancers from different countries. Classical dance classes contribute to the development of flexibility, coordination of movements, strengthening of the musculoskeletal system, endurance, physical and intellectual development, and also teach one to control one's body. As the researcher of kinesthetic empathy Celia Vara states, "It is precisely through movement (and thus kinesthesia) that the body engages its surroundings to gather knowledge about itself and the world to intervene in it" (Vara, 2024, 5). Thanks to various combinations, even simple movements of the hand, leg, or head acquire beauty and elegance. In children engaged in classical dance, correct posture is formed, and curvatures of the spine are corrected (Kuzmina, 2021, 90). Classical dance training includes the study of the basic positions of the arms and legs, correct positioning of the body, acquaintance with

professional terminology and the history of ballet, the development of musicality, stability, and coordination (Na, Chai, 2021, 37). Within the framework of the classes, small classical productions are also suggested in the form of études, adagios, or various variations (Table 1).

Table 1 – Description of the main sections of the morphology of classical dance

Section	Description
Leg positions	Basic positions of the feet and legs: first, second, third, fourth, fifth. Visually – lines and angles created by the feet
Arm positions	Various positions of the arms creating lines and harmony with the body. Usually 1st, 2nd, 3rd, 4th, 5th.
Plié	Bending of the knees while maintaining the position of the body and arms. Used as a preparatory element
Passé and arabesque	Positions with a raised knee (passé) and an extended leg backward or forward (arabesque).
Jumps and turns	Include jumps, rotations, development, and pas de deux.
Structure of the dance	Stages – development, climax, completion.

All movements of classical dance are based on turnout – a fundamental element of this discipline, indispensable for any stage dance. Classical dance is characterised by a number of fundamental aesthetic principles that ensure its unique style and beauty (Table 2).

The technique of classical dance, being carefully recorded through educational materials, dance notation, theoretical analyses, historical evidence, critical reviews, and specialised training programmes, has remained insufficiently

studied from a scientific point of view (Zhironova, 2023, 87).

Despite the obvious importance of such programmes as repositories of the history of the development of classical dance technique, they have attracted limited attention from researchers. The pioneering works of V. V. Zhironova, I. L. Kuznetsova, and E. A. Kuzmina, as well as the programme collection "Classical Dance. 100 Years of Improvements" by I.L. Kuznetsov and N.M. Tsiskaridze, are likely to become the first steps towards overcoming this gap in scientific study.

Table 2 – Main aesthetic principles of classical dance

APLOMB (BALANCE)	STRICT GEOMETRIC STRUCTURE	PHYSICAL CHARACTERISTICS	DANCING ON POINTE SHOES	ARISTOCRATIC STYLE
Smooth and controlled movement of the body from one stable position to another, while maintaining the correct location of the centre of gravity.	Movements in classical dance are built on the principle of "living geometry". Precise observance of vertical and horizontal lines in the pattern of movements, as well as maintaining symmetry of body parts.	Turnout, flexibility, jump ability, stage appearance, harmonious proportions and lines of the body – all these are anatomical prerequisites for the performance of classical dance.	The use of pointe shoes is a distinctive feature of classical dance, allowing performers to achieve incredible lightness and grace of movements.	Classical dance is characterised by a refined, aristocratic style of performance, which presupposes elegance, smoothness, and precision of movements.

Movement programmes are inherently an integral part of the structure of most works of choreographic art. The paper looks into the evolution of pedagogical principles of classical dance, resulting in a structured training programme (Huo, 2023, 445). The sources are examined taking into account the specifics of this point of view, relying on the pedagogical principles of P.A. Silkina and the technical ideas of N.A. Vikhreva.

In the course of the analysis, the concept of "programme choreographic thinking" is introduced, defined as a systematic transition from individual dance movements to a structured sequence of exercises. This sequence is supposed to develop the necessary ballet knowledge and skills, gradually becoming more complex from a basic level to an advanced one. The formal style is achieved by using strict turns of phrase, avoiding slang expressions and emotional colouring (Long, 2022, 177).

Guides on the Technique of Classical Dance: A Panoramic Review

Basic elements of this approach, early elements, described in the pedagogical treatises of the masters of the Italian Renaissance, are likely to be found. These treatises explained in detail the basic dance elements and movements. The most significant texts include the work of Domenico da Piacenza (1455), "Treatise on the Art of Dance" by Guglielmo Ebreo da Pesaro (1463), and "Book of the Art of Dance" by Antonio Cornazzano (1465). These works, intended for adult dancers, included steps, turns, and small jumps that anticipated the movements. Already at this

initial stage, one can trace the principle of programming thought processes. The treatises set out recommended movements for mastering mastery, reflected the structure of the curriculum of modern classical dance (Zhirova, 2023).

In later Italian works of the 17th century, there is a tendency towards increased attention to the structure and classification of dances. The systematisation of movements occurs according to the degree of complexity and method of performance. The works of Fabritio Caroso da Sermoneta, such as "Ballarino" (1581) and "La Nobiltà di Dame" (1600), combine movements reminiscent of modern ones, with performance in the first, third, and fourth positions. A tense rhythm is noted, the use of pas, pas de bourrée, half-circles of the legs on the floor, raised and cut legs, pirouettes, and various jumping movements. As N.A. Vikhreva notes, the historian Ange Feves emphasises the unique ability of Caroso's works to provide an opportunity to compare dance variations over two decades.

The invention of Cesare Negri Di Balli in 1604 made a new-brand quality to the development of ballet art. His work defined five positions of the legs and described in detail various types of jumps, including jumps with the arms, turns in the air, cabrioles, and trampoline jumps. Originally published under the title "Le Gratie d'amore" in 1602, the work also included ten types of virtuoso turns. The next stage in the development of ballet is connected with the founding of the Royal Academy of Dance in Paris in 1661 with the support of Louis XIV. Under the guidance

of Pierre Beauchamp, who did not leave his own written works, the teaching methodology was recorded in the book by Pierre Rameau "The Dancing Master" (1725). This finding shows a set of the rules for positioning the legs and arms, which became fundamental for classical dance. In essence, this can be considered as the structure of a curriculum, although it was not designated as such.

During this period, dance notation emerged. The work of Thoinot Arbeau "Orchesography" (1588) was an early attempt to record dance sequences, with an emphasis on French dances. The choreography of Raoul-Auger Feuillet (1700) integrated notation with certain rules for the positions of the legs and arms, turns, and jumps. Similarly, in the "New and Curious School of Theatrical Dancing" by Gregorio Lambranzi (1716), both academic and grotesque dance techniques were recorded, including cabrioles, chase, and swinging (Ramadanova, Filiz, 2023, 120).

John Weaver, a pioneer of English ballet, applied a biomechanical approach in "Anatomical and Mechanical Lectures upon Dancing" (1721), analysing motor skills. Subsequently, Carlo Blasis examined this aspect in detail in "The Code of Terpsichore" (1830), an expanded version of his "Practical, Theoretical, and Historical Treatise on the Art of Dancing" (1820) (Ulitkin, Ivanova, 2017, 630). The latter work included methodological recommendations, exercises, and descriptions of poses, positions, arabesques, and jumps, related to representing a classical dance lesson of the 1820s (Ivleva, 2005, 12).

The work of Jean-Georges Noverre "Letters on Dancing and Ballets" (1760) is fundamental for establishing ballet as an independent art form, going beyond simple technical performance and exploring deeper choreographic principles. Noverre criticised the Academy of Dance for its apparent indifference to artistic progress and the lack of published works related to the subject.

Though the famous dancer Auguste Vestris did not leave written evidence of his teaching, it was preserved by August Bournonville in the book "The Method of Vestris" (circa 1826). In this manuscript, referenced by Fredericia, Flindt, and Jürgenson, 105 exercises are described in detail, divided into eight series, reflecting the gradual complication of classical dance.

Bournonville, a key figure of Danish ballet, is also the author of "Choreographic Studies" – an extensive guide to dancing for teachers and students. There are three versions of this work (1848, 1855, 1861), with the second edition focusing on the classical dance technique. Inspired by the notation system of Saint-Léon, Bournonville also conducted experiments with methods of recording dance movements (Sherkhan et al., 2023, 160).

The work of Leopold Adice "Theory of Theatrical Dancing" (1859) illuminates the pedagogical approach of Filippo Taglioni. This work presents a sequence of exercises reminiscent of a classical dance curriculum, with an extensive vocabulary of movements, requiring, however, more repetitions than in modern practice.

"Letters on Dancing" by Edward Thélour (1832) contains a system of instruction integrated with a unique dance notation.

Théleur's work demonstrates a deep understanding of the history and anatomy of dance, which makes it an outstanding contribution to the development of ballet art through the combination of movement classification with a special notation system (Pyzhikova, 2014, 67).

Despite the significant influence on the methodology of Italian ballet, the teachings of Enrico Cecchetti were recorded by his son Grazioso Cecchetti in "A Complete Manual of Classical Dance", as well as by Beaumont and Idzikowski in "A Manual of the Theory and Practice of Classical Theatrical Dancing" (The Cecchetti Method). Cecchetti's exercises were performed in a structured, daily order.

In his work "The Grammar of the Art of Dancing and Choreography" (1887), Albert Friedrich Zorn identified inconsistencies in the terminology of classical dance, proposing his own standardised system of notation. This example demonstrates a rare combination of practical experience in the field of dance with knowledge of musical notation.

In "The Alphabet of Movements of the Human Body" (1892), Vasily Ivanovich Stepanov presented a biomechanical approach to dance notation. The beginning of the 20th century became a period of flourishing of ballet studies as a formal discipline. Fundamental historical works appeared, such as "The History of Dance" by Khudekov and "The World History of Dance" by Sachs. At the same time, professional ballet criticism was formed, for example, "The Old and the New Ballet" by Levinson. Dance theorists, such as Alexander Leonidovich Volynsky, the author of "The Joy of Dancing". "The

Alphabet of Classical Dance" (1926), began to analyse dance technique, focusing on its emotional impact. In his book, Volynsky presented a six-year programme of classical dance training, developed for his School of Russian Ballet.

In the works of domestic specialists of the 20th century, there is a striving for systematisation and deepening of the theoretical foundations of classical dance. Thus, in the book by Lyubov Dmitrievna Blok "The Origin and Development of the Technique of Classical Dance", included in the posthumous edition "Classical Dance: History and Modernity", a comprehensive analysis of historical sources and iconographic materials was carried out. A. Vaganova in her fundamental work "Fundamentals of Classical Dance" (1934) summarised her rich pedagogical experience, insisting on the need for a scientific approach to the study of classical dance. In the preface to this work, Sollertinsky emphasised the historical evolution of exercises in classical dance (Vaganova, 2007, 114).

In "The Methodology of Classical Coaching" (1940) by Moritz, Tarasov, and Chekrygin, a detailed programme of classical dance training developed for the Moscow school is presented. Early training programmes, including the curriculum of the Imperial St. Petersburg Theatre School of 1895 and the programme of the Leningrad State Choreographic School of 1928, were transformed into comprehensive methodological manuals, similar to the 1936 programme based on Vaganova's system.

The study of historical documents of the 16th–20th centuries indicates that even

early theoretical works on classical dance contained elements of programming and conventional forms of programme movements. In addition to the evolution of ballet technique, particular importance is given to the tradition of transmitting pedagogical methods from teacher to student, revealed in theoretical works.

Scientific and educational literature plays a crucial role in the development of the theory and methodology of classical dance. It contributes to the generalisation of the experience of masters and teachers, and also facilitates the assimilation of material by students. Modern research in the field of ballet pedagogy should focus on the creation and application of scientific literature as a key factor in the development of both theoretical foundations and practical skills in classical dance. This article examines the problem in the context of the history of Russia in the 20th–21st centuries. To present the understanding of the role of textbooks as system-forming elements of pedagogical practice, it is indicative to turn to modern theoretical and methodological approaches that consider the nature of such objects. As J. MacCallum and T. Naccarato note in their work, devoted to the analysis of collaborative practices, "something people (or, in computer science, other objects and programs) act toward and with. Its materiality derives from action, not from a sense of prefabricated stuff or 'thing'-ness. So, a theory may be a powerful object" (MacCallum & Naccarato, 2019, 9). Developing this idea, the authors of a bibliometric study in the field of higher education pedagogy, K.E. Ortiz-Ordoñez, D.C. Burbano-Gonzalez, and J.A. Suarez-

Muñoz, point at an existing gap in systematic reviews that overlook the ethical and humanistic significance of certain technological and pedagogical aspects: "Existing bibliometric and systematic reviews tend to examine fragmented dimensions of the field, such as AI adoption, digital competencies, or online learning during COVID-19, without integrating their broader pedagogical, ethical, and humanistic implications. <...> This provokes a conceptual and methodological gap: the field lacks a bibliometric synthesis that critically maps pedagogical trends while engaging with ethical, humanistic, and sociocultural perspectives" (Ortiz-Ordoñez et al., 2026, 3). According to the fair observation of the researchers S. Anril P. Tiatco and Jonas Gabriel Garcia, turning to the true essence of performative practices, "performance is [history] based on memory, rather than just documents. These alternative histories are always enlightening [because] embodied practices always surpass the limits of written knowledge because it cannot be contained in documents or archives" (Tiatco, Garcia, 2026, 15).

In the 1930s, A. Vaganova, the future first professor of choreography, actively promoted the idea of higher education for figures of ballet art, especially emphasising the importance of advanced training for specialist teachers. Vaganova strove to create a unified, standardised system of instruction that could form a unified performance style. In her opinion, this was possible only with the presence of specialists possessing a common methodology.

Isaac Ivanovich Sollertinsky, as early as 1934, pointed out the need for theoretical substantiation and scientific analysis of classical ballet. He expressed regret about the absence of a science of dance and called for the systematisation and description of elements of classical choreography technique, taking into account modern achievements. In his opinion, the work of Agrippina Yakovlevna Vaganova should be attributed to as the first step in this direction. Vaganova emphasised that her textbook represents a presentation of personal experience and teaching method, intended for novice teachers and all who are interested in classical dance. In the book, the material is systematised by species concepts, from simple to complex, which facilitates easier assimilation (Vaganova, 2007, 35).

Further development of the methodology of classical dance was carried out by V.E. Moritz, N.I. Tarasov, and A.I. Chekrygin in their joint work "Methodology of Classical Training" (1940). The work of the authors, especially Chekrygin and Tarasov, who experienced the influence of the St. Petersburg school of ballet art, largely echoed the pedagogical ideas of A.Ya. Vaganova, although it was structured differently. This manual examines various elements of classical dance, from exercise to finger technique, with detailed methodological recommendations for various age groups of students (Blok, 1987, 246).

The Great Patriotic War interrupted scientific research in... [Note: the original text is cut off here]. "The Alphabet" is structured by classes, indicating the goals and objectives of each stage of training,

significantly facilitating the work of teachers, especially beginners. The book was repeatedly reprinted and translated into many languages, thus ensuring its significance in the world community of ballet pedagogy (Trofimov et al., 2021, 17).

In 1968, a fundamental work for ballet pedagogy was published – the book "School of Classical Dance", created by leading methodologists of the Vaganova Academy, V.S. Kostrovitskaya and A.A. Pisarev. The book was divided into two parts: sections I–VII were written by A.A. Pisarev, and VIII–XII by V.S. Kostrovitskaya.

In the preface, V.S. Kostrovitskaya emphasised that this work reflects the structure of A.Ya. Vaganova's "Fundamentals of Classical Dance", a fundamental work in the field of Russian classical dance. She also mentioned A.Ya. Vaganova's desire to create a more detailed manual and noted her unique opportunity to realise this intention as a student and assistant of the great teacher. A distinctive feature of "School of Classical Dance" was the description of the evolution of each movement, from simple variations to complex ones, in contrast to A.Ya. Vaganova's book, where movements are presented in their finished form.

While Vaganova, Pisarev, and Kostrovitskaya developed methods of classical dance for both sexes, Nikolai Ivanovich Tarasov in his textbook "Classical Dance: School of Male Performance" (1971) analysed in detail the specifics of male technique. Rudolf Vladimirovich Zakharov noted the significance of this work, especially in the context of the emergence of ballet

performances of heroic themes. Tarasov's work represents a unique description of the educational process for male dancers, covering musical education, the relationship between a teacher and a student, as well as criteria for evaluating performance. The second part of the textbook expands the structure of Vaganova's dance, focusing on the specifics of male performance, which was highly appreciated by Sergei Sergeevich Kaplan (Tarasov, 2005, 157).

In 1999, the book by Evgeny Pavlovich Valukin "The System of Male Classical Dance" was published, striving for a comprehensive analysis of dance technique using a new systemic approach. However, the book was complicated by contradictory ideas and terminology, which made it difficult to understand and practically apply for teachers. In particular, the discussion of tempos and the introduction of new terminology caused difficulties for readers.

On the contrary, the book by Lyudmila Nikolaevna Safronova "Lessons of Classical Dance", published in 2003, was a practical guide for teachers of junior classes. The book identified key movements, based on the author's rich experience. Despite the obvious benefit for practice, the work did not introduce significant scientific innovations and mostly revealed well-known facts from classical works (Safronova, 2003, 25).

In addition to these main publications, other works devoted to classical dance were also introduced: "100 Lessons of Classical Dance" by Valentina Sergeevna Kostrovitskaya, "Lessons of Classical Dance in High School" by Svetlana

Nikolaevna Golovkina, as well as "Lessons of Classical Dance". In "The First Course" by Pyotr Alexandrovich Pestov, examples of lessons were presented.

In 1991, the Vaganova Academy opened a postgraduate programme related to developing scientific research in the field of ballet. However, during its existence, only one candidate's dissertation was defended, devoted to the technique of jumps by Marina Konstantinovna Osipova.

Conclusion

The study of Russian textbooks on classical dance reveals key principles and methodological approaches in teaching students. A comparative analysis of foreign textbooks provides familiarisation with alternative methods and practices used in the educational systems of other countries. The author E.V. Neborsky points out that the prognostic approach in pedagogy "focuses somewhat differently on the object of research, <...> putting forward as a key logical premise that the object under study develops prospectively intends to possess different characteristics than in the current situation, focusing attention on those expected changes that will occur with it, and, consequently, on the basic 'triad' (trends, potential, and risks)" (Neborsky, 2025, 77-78).

Thus, the comparison of various theoretical and methodological educational systems within the framework of historical retrospect suggests both identifying their strengths and predicting possible trajectories for the further development of world pedagogical practice.

Unlike Russian sources, foreign publications offer innovative and diverse

teaching methods more often. This is due to cultural and historical traditions, as well as modern trends in the field of education. "The civilisational code of Russian musical culture is a kind of 'regulator' for the process of dialogue between 'one's own' and 'foreign', forming the historical paradigm of 'Russian Europeanism' of different types, interconnected and complementary" (Rapatskaya, 2023, 18).

The use of visual materials, illustrations, as well as an emphasis on stagecraft and emotional interpretation contribute to the development of students' creative approach to dance. The current research addresses the importance of integrating such methods into domestic practices, thus improving the quality of training of dancers and contributing to the development of their artistry.

CONFLICT OF INTERESTS

The authors declare no conflict of interests.

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Authors' Contributions

Portnova T. V.: conceptualization; methodology; writing – review & editing, data curation; methodology; investigation; validation; writing – original draft preparation.

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